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OUR WORLD NEIGHBORS



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FOR THE SOCIAL STUDIES**

with featured contributions by
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• Helen Rachford • Glen McCrack-
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related social study references.

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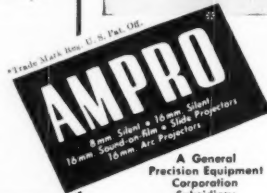
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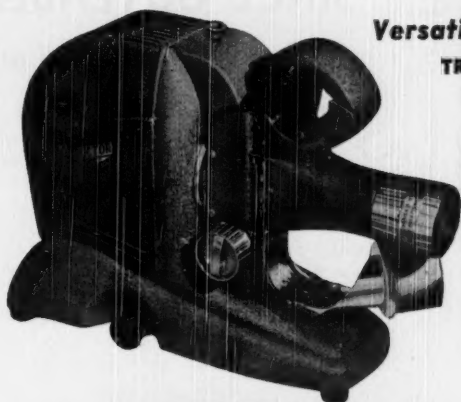
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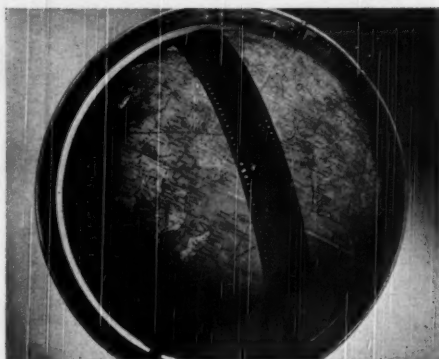


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and Resources for the Social Studies

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SINCE GUTENBERG

Our Greatest Medium

SOME SOCIAL SCIENTISTS attribute the great awakening of mankind to the invention of movable type—to the Gutenberg press. Certainly the storehouse of man's thinking, social planning, ideals and philosophies have been the printed pages of millions of volumes manufactured at low cost, distributed among ever-widening population groups.

Less than a century ago, the printed textbook was making its advent in American education. It was the release of ideas to ever-increasing numbers of young minds eagerly pursuing their search for information—information which has developed the greatest technology of all time!

Today, however, many social scientists are seriously contemplating the emergence of the greatest medium for the communication of ideas since Gutenberg—the teaching film, which as it combines sight and sound, is capable of revealing the world in any classroom of America.

This new medium is accessible to the remote one-room rural school on the upland area of San Bernardino County, or to the crowded third floor of School District #37 in metropolitan New York.

This new medium can gather and reconcile the careful thinking of frontier minds and organize that information attractively so as to make its visual message perceptible to primary or intermediate-grade children or under different format to advanced learners.

In the last ten years the teaching film has become an authentic and vivid addition to classroom instruction. Its co-worker, the filmstrip, has been added in increasing numbers of cases to provide the opportunity for leisurely examination, questioning, discussion and reference to a captured portion of a photographic document which moments before might have been revealed in 16mm sound and motion sequences.

Together this pair is a welcome addition to classroom instruction because it offers that thing which thinking teachers have for years been searching to accomplish; namely, the setting up of backgrounds of experiential information upon which the child can then more intelligently pursue his reading and simple research activities.

The growth of interested "publication" groups in the production of these films is marked on one hand by the great and colossal frontier enterprise of Coronet, Encyclopaedia Britannica, Jam Handy, McGraw-Hill, S.V.E., Young America and a host of others. Concurrently with this development of the teaching film, comes a new "voice" from the West Coast. There, a small group of experienced photographers and school people are asking themselves the question: What can be accomplished when school people work hand-in-hand with a small group of independent producers whose major objective is to pinpoint segments of the curriculum which lend themselves to the characteristics of this miraculous teaching medium, 16mm sound films?

The Allied Independent Producers with their films in

(CONTINUED ON THE FOLLOWING PAGE SIX)

SEE and HEAR



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the
Head
of
the
Class—*

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(CONTINUED FROM THE PRECEDING PAGE)
the fields of social studies and science offer welcome supplements to the ever-growing sound film production which is so necessary to the life of the modern school.

They, together with film producers per se and several old-line text publishers who are now swinging their weight into the production of 16mm films are producing the new hope through which American education can bring its youth necessary background experiences upon which socially-desired attitudes can be built - attitudes which will help the youth of today solve the yet to be revealed problems of tomorrow's world!

Since Gutenberg - the greatest invention! Since Gutenberg - a medium of communication that transcends the old barriers of linguistics, of illiteracy. Through the sound motion picture film *all* can "see and hear," and upon new understanding build ever more lofty ideals!

-W. A. Wittich, Editor

Sight and Sound in the Month's News:

★ A comprehensive report of the recent DAVI-AASA Atlantic City Conference of February 26-March 2 will be presented in these pages next month. The space demands of our Mid-Century and Social Science issues did not permit pre-convention coverage but this promises to be one of the most interesting audio-visual conferences in recent history and it will be faithfully reviewed.

★ The BIS motion picture *Daybreak in UDI* has been nominated by the Academy of Motion Picture Arts and Sciences as a candidate for the best documentary film award of 1949. The film tells of the efforts of an African tribe to carry out a community project and is distributed in the U. S. by regional British Information Service offices.

★ Under a plan originated by the National Education Association the March of Time film *The Fight for Better Schools* is going to be leased to educational groups at about half the standard price. Order blanks for this subject may be obtained from the NEA, 1201 Sixteenth Street, NW, Washington 6, D. C. Terms of the lease call for use of the 16mm prints until December 31, 1950, for \$25.

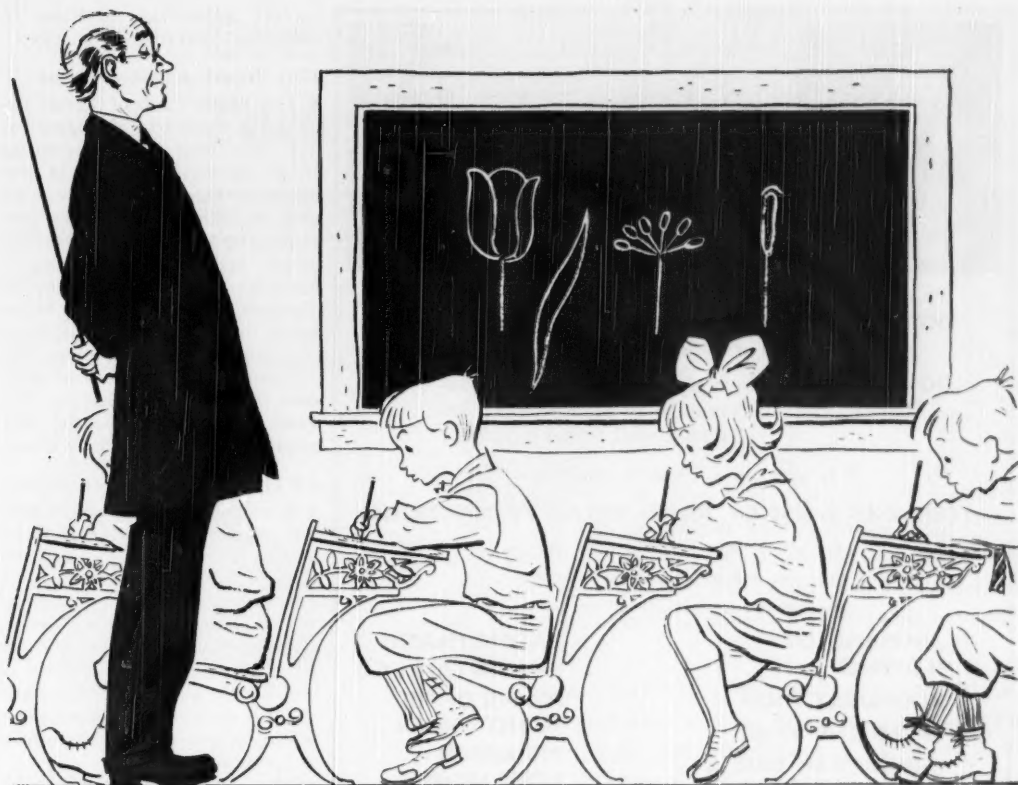
★ The 1950 National Audio-Visual Convention has been announced for Chicago's Hotel Sherman during July 30 to August 2. Bringing together members of the Educational Film Library Association, the Film Council of America as well as dealers in the National Audio-Visual Association, the convention will feature an Audio-Visual Trade Show. Roa Birch, president of the Photoart Visual Service, Milwaukee, is chairman of these convention arrangements. •

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Are you making effective use of them?

Do you need additional prints?

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— **BOUNDARY LINES**
— **BREAD AND WINE**
— **CHILDREN OF RUSSIA**
— **HOW RUSSIANS PLAY**
— **ITALY REBUILDS**
— **JAPANESE FAMILY**
— **MARY VISITS POLAND**

— **PACIFIC ISLAND**
— **PEIPING FAMILY**
— **PEOPLE OF THE SOVIET UNION**
— **PICTURE IN YOUR MIND**
— **POLAND**
— **RUSSIAN CHILDREN'S RAILWAY**
— **SAMPAN FAMILY**

To rent prints of these subjects order from your Film Rental Library.

To purchase prints order from your Visual Education Dealer or directly from the International Film Foundation.

INTERNATIONAL FILM FOUNDATION, Inc.
1600 Broadway New York 19, N. Y.

THE NEW FILMS

★ To provide the very extensive added readership of this "World Neighbors" issue of SEE & HEAR with as many related social studies film sources as possible, this department will limit its listings to that area. We resume general "new materials" listings next month, with especial emphasis on the latest Science Education resources.

◆ The social studies, coincidentally, came in for considerable attention

from producers these recent months. Academy, Coronet, EB Films, Frith, Films of the Nations, and Young America are among those with at least one or more series in this field. Academy Films is continuing its *Great Rivers* series with the filming of *The Nile River*; Coronet's latest are *Two Views on Socialism* (1½ reels, snd); *Earning Money While Going to School* (1 reel, snd); *How to Think* (1¼ reels, snd) and *France: Background for Literature* (1 reel, snd). As usual, all these

Coronet releases are available in either black and white or in color.

JHO "Health Adventure" Series

◆ Jam Handy's School Service Department (Detroit 10, Michigan) has just announced a forthcoming *Health Adventures* program of nine slidefilms. Of especial interest to all school health services, the new two-phase program will also be valuable to city and county health departments for local and regional health education work. Details will be enlarged in the following issue, somewhat closer to the actual release date next month. For social science reference, the JHO slidefilms on *Our Earth* are recommended for basic geography and physiography classes.

EB Films Lists These New Subjects

◆ Encyclopaedia Britannica films just announced include *Circus Day in Our Town* (1½ reels, snd) for primary graders; *The Nurse* (1 reel, snd) which continues EBF's series on "Community Helpers" and motivates children toward thinking of the nurse as an important guardian of health in the community. *The Nurse* also has vocational guidance possibilities for girls interested in nursing as a profession.

◆ *Yours is the Land* is a third EB Film of recent date, especially suited to the social studies, and dealing with national problems of land, forest and water conservation (2 reels, snd and color). Several other EB releases such as *Life of a Plant*; *The Ears and Hearing* will be more extensively reviewed in the Science issue coming up.

See Lands Overseas Via FON

◆ *Youth and Summer in Sweden* (2 reel, snd) is typical of the full range of social studies material available from Films of the Nations, national film distributor for representative agencies of overseas lands, with headquarters in New York City. Films of South Africa, Belgium, Denmark, Holland, Sweden, Switzerland, and other lands including Britain and Scotland, are specialties of FON.

Frith Covers the Social Studies

◆ Frith Films' social studies material includes the following recommended titles: *The U. S. Customs Safeguards Our Foreign Trade* (1½ reels, snd and color); *Guardians of* (CONTINUED ON PAGE THIRTY-TWO)

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FILMS FROM BRITAIN COLONIAL DEVELOPMENT



ACHIMOTA

During the last generation many educational centers have sprung up throughout the African Gold Coast. One of these colleges was built at Achimota and endowed by the Government. The college is coeducational and residential; the staff both European and African. Their purpose is to train teachers to meet the dire need of new schools.

19 minutes

Rental \$2.50

DAYBREAK IN UDI

Produced by the Crown Film Unit for the Colonial Office, with the cooperation of the Nigerian Government, this film tells a unique tale of the building of a maternity home by the initiative and efforts of the natives themselves. The trials attendant on a scheme of such local magnitude are vividly portrayed and the District Officer of Udi Division plays his real-life role.

45 minutes

Rental \$6.00

THE FALKLAND ISLANDS

The survey of the work being done by the British in Antarctica was produced for the Colonial Office. The men who comprise the various meteorological units serve for a minimum of two years. They beam weather reports to shipping lanes and by constant surveys gradually map out the frozen lands of the south.

10 minutes

Rental \$1.50

FATHER AND SON

In the villages of Africa, the older generation is still haunted by ancient fears and superstitions. Education has broadened that view of the younger people. This is the story of a young Petty Officer, who returns to his village on leave. In the face of much opposition, he is able to introduce modern ideas on agriculture, medical treatment and navigation.

14 minutes

Rental \$2.50

FIGHT FOR LIFE

The barren country of the Northern Gold Coast is being reclaimed by a Government project. This project aims to enrich the soil, to conquer the pests which destroy cattle, and to teach the African people the basic principles of scientific farming. The commentary was written by Julian Huxley. Produced for the Colonial Office.

17 minutes

Rental \$2.50

HAUSA VILLAGE

Hausa Village lies in Northern Nigeria and its inhabitants are Mohammedans. Many of their customs are primitive, but they apply themselves with so much energy to farming and fishing that

they thrive and prosper. The film presents a detailed picture of their daily life and shows the preparations for a wedding ceremony and the building of a house for the bridal couple.

22 minutes

Rental \$2.50

HERE IS THE GOLD COAST

West Africa is energetically meeting the challenge to catch up with the modern world. In the Gold Coast, modern cities like Accra have progressed rapidly, but the hinterland is still primitive and poor. The British Government has allotted fourteen million dollars for the development and welfare of the colony. Work has already begun on the much needed wells, on scientific farming, on hygiene education. Mobile medical units travel from village to village and successfully combat the spread of contagious diseases such as yaws. The quantity and variety of exports are increasing, for many countries buy such things as bauxite, cocoa, gold and manganese from the Gold Coast. More schools are being opened, more children are going to them. There is much to be desired and there is a long way to go, but the need has been recognized and Africans have the will and ability to reach their goal.

35 minutes

Rental \$5.00

A MAMPRUSI VILLAGE

The Mamprusi people of the African Gold Coast have already achieved a measure of self-government. The District Commissioner acts as advisor to the local chiefs, who collect taxes, budget the income, and maintain law and order. Under the supervision of the Commissioner, the Mamprusi administer justice in their own courts, develop the school system and strive to attain a higher standard of living.

20 minutes

Rental \$5.00

PARTNERS

The needs of East Africa are gradually being met by a partnership of the white man with his skill and experience and the native African with his desire to help himself and his backward country. The Africans are learning engineering, medicine, science, hygiene, and agriculture, and they are passing their knowledge on to their fellow countrymen.

17 minutes

Rental \$2.50

VOICES OF MALAYA

This is an account of life in Malaya today. Still suffering from the effects of war, famine and political upheaval, five million people of four races — Malay, Chinese, Indian and European — are working side by side, endeavoring to bring to Malaya a life of peace and prosperity. Produced by the Crown Film Unit for the Colonial Office.

35 minutes

Rental \$5.00

Films from Britain may be obtained on application to

BRITISH INFORMATION SERVICES

30 Rockefeller Plaza, New York 20

or from conveniently located B.I.S. or British Consulate offices in Boston, Chicago, Detroit, Houston, Los Angeles, San Francisco, Seattle and Washington, D.C.

and from numerous educational and commercial film libraries.



Epics of History for Our Schools

A Teaching Film Report of the
Audio-Visual Committee, National
Council for the Social Studies

by Roger Albright

Director, Educational Services,
Motion Picture Association of America

HISTORY STUDENTS OF TODAY are now able to relive the world events of the past in their own classroom. For these students now have access to the vivid scenes from all of the historic feature pictures that have been produced since the entertainment film industry began.

Such films as *Last Days of Pompeii*, *Crusaders*, and *Antony and Cleopatra* contain historic chronicles that history students up to now have been thumbing through textbooks to learn about.

The idea of utilizing the historic films in this way began at the 1946 annual meeting of the National Council on the Social Studies. It was here that the N.C.S.S. Audio-Visual Committee, led by Maryland State Teacher College's Dr. William H. Hartley, was asked to contact the motion picture industry to see if suitable social study material could be excerpted from existing entertainment films for classroom use.

Their idea had come from some English literature films which had used scenes from *David Copperfield*, *A Tale of Two Cities* and others. Dr. Hartley wrote the Motion Picture Association of America, Inc. and, as a result, began a continuing and fruitful relationship. It was agreed that the National Council's Audio-Visual Committee would determine the content of the film excerpts by selecting the footage to be used.

In New York the feature pictures were to be made available with the excerpting supervised by John E. Braslin of Teaching Film Custodians, Inc. which was to assume all finances involved. Committee members would give their services without compensation.

The committee held its first regular meeting in March, 1947, at which
(CONTINUED ON PAGE THIRTY-ONE)



The United Nations Assembly in session at Lake Success.

We Visualize the Social Studies

by Harris Harvill

Professor of Education, State Teachers College, Troy, Alabama

FOR THE PAST FIFTEEN MONTHS, under a new Director of Secondary Education, the State Teachers College at Troy, Alabama has been rethinking and reorganizing its program for the training of secondary school teachers. One significant phase of this evolving program of teacher training has been to determine the extent and place of emphasis to be devoted to audio-visual materials and techniques of instruction.

During the fifteen month period approximately three hundred and sixty teachers-in-training or teachers-in-service, both in regular session classes or in on-campus and off-campus extension classes have either taken an elective course in audio-visual materials and methods or have taken general methods courses in which considerable emphasis was placed on auditory and visual teaching materials. Out of this effort to evolve a revitalized teacher training program have come several convictions which seem fairly significant:

Conviction Number One: Audio-visual teaching materials may be necessary in all fields of instruction; they are *absolutely indispensable* in the field of social studies. The necessity for improving the quality of instruction in the social studies has an urgency about it almost terrifying in its immediacy.

For who but the social scientist shall guide the disturbed, hostile, embittered men toward understandings, skills and tolerances by which they may live in relative peace? Who but the social scientist can chain the terrifying monster unleashed by modern technology? Who but the social scientist shall envision the productive power of science harnessed for the welfare of mankind? Who shall hold aloft the meaning and purpose of life in a democratic society? How can these things be

adequately taught without enlisting the most powerful of teaching tools?

For the modern American citizen there is so much to learn and so little time for learning. Kaleidoscopic social change has produced problems gargantuan and complex. The information and understanding demanded of today's citizen is amazingly wide in scope. Information presented in graphic form furnishes an economical method of learning and a powerful mode of communication for this high-speed commercial and industrial society. Proficiency by students in the interpretation of data presented in visual and graphic form and student skill in synthesizing information for graphic and precise presentation must be a primary goal of every social studies teacher.

More than any other instructor the social studies teacher must concern himself with the attitudes of his students. Attitudes based on ignorance are the enemies of democracy. The motion picture film with its unequalled emotional appeal is the most powerful tool for teaching desirable attitudes now at the disposal of the social studies teacher.

Comments of high school students heard recently in the deep South after viewing T.F.C.'s *The Process of Law Denied* attest to the power of the motion picture film to change student attitudes toward lynching. More excellent film material aimed directly at the teaching of democratic attitudes must be used by the social studies teachers. More such material should be manufactured.

Conviction Number Two: Audio-visual aids to teaching are here to stay. A naive suggestion? Does not everybody know *that*? Unfortunately, no. Only recently a state school officer — a mature and respected school man

We Visualize the Social Studies:



(CONTINUED FROM THE PRECEDING PAGE)

—speaking to an informal group of school people, said in evident perplexity, "I don't know how much I go along with all this audio-visual aids business."

A college administrator, highly regarded for his contributions to education in the region, demurred at sponsoring an audio-visual conference, reluctant to have his college accused of promoting a "fad."

Both of these men would undoubtedly have been quick to agree, if pressed, that their opposition was directed only against unwise and frivolous use of auditory and visual devices. Nevertheless, the fact remains that neither of these important educators, symbolic of countless contemporaries, had reached the point in their thinking where they could accept as basic educational philosophy the idea that projected as well as unprojected audio-visual teaching materials *are here to stay*. They failed to realize that, *since this is so*, it behooves every teacher training institution and public school administrator to promote an intensive and continuous program of teacher education to get proper and efficient use of motion picture films, filmstrips, slides, recordings and other audio-visual aids to teaching.

Young teachers and older untrained teachers must be prevented from ill-considered practices which jeopardize public respect and support for the entire audio-visual program of the school.

The use of mechanical audio-visual devices in schools (comparable to the recent history of vitamins) has passed through the successive stages of wild prophecy, trial and error, the debunking stage, and finally full-fledged acceptance of value. Recent articles and editorials—written by staunch advocates of audio-visual teaching materials—poked fun at adolescent ideas and extreme practices in the audio-visual field. They are really a healthy sign, an evidence of growth and maturity. One may laugh at past errors and outgrown ideas only when present status assures acceptance and security. Audio-visual aids to teaching are definitely here to stay.

Conviction Number Three: In the great majority of cases producers and distributors of audio-visual teaching materials are motivated by a sincere desire to give school people the kind of teaching materials they ask for. The traditional and provincial distrust of the salesman can, it is evident, be immediately discarded. Many representatives of producers of audio-visual materials are themselves trained school men. Distinguished educators collaborate in the production of most visual and auditory teaching materials. Dealers seem sincerely desirous of dealing honestly with their school customers.

If school people do not get the kind of audio-visual materials they desire, they must blame their own lack



Members of the Hamilton (Ontario) Film Council learn about audio-visual equipment.

UNITING OUR SCHOOLS AND THE COMMUNITY

★ The range of the social studies embraces the common interests of young and old in these days of complex international relations and the manifold problems of human relations in everyday living. Within the *ideal* of the

Film Council of America, there is a meeting place for professional educators and those whom the school serves in *all* the community. Together they learn about the problems and potential of the informational film. —OHC

of critical mindedness and lack of understanding of their own needs. The sincerity of the producers of audio-visual teaching materials deserves commendation. However, such producers must, as consistent policy, utilize every improved method of production and distribution possible in order to reduce prices and lower the cost of audio-visual materials to the schools. The future of the industry depends on this as much as it depends on increased taxation to finance audio-visual programs in school systems.

Conviction Number Four: Much mediocre teaching hides behind the flippant statement, "Audio-visual aids to teaching are nothing new. Good teachers have always used audio-visual aids." Certainly it is true that the best teachers throughout the ages have made use of auditory and visual teaching devices, but it is also true that many teachers today would be far more effective teachers if they would acquaint themselves with the variety of *new* audio-visual materials available to the modern teacher and the multiplicity of ingenious and fruitful techniques possible in the audio-visual field. A quick survey of any average group of teachers to ascertain their acquaintance with available audio-visual material in a particular teaching field would likely produce eye-opening, perhaps discouraging, data.

For modern social studies student, abstractions must come to life through concrete experiencing. The reality of the past must be seen in its relationship to the

present. Pressing personal problems demand the kind of guidance in which visual and auditory devices can assist. Global concepts demand map consciousness and intelligence. World neighbors must be vicariously visited and understood.

The proper, critical and consistent use of audio-visual materials is a must for the successful teacher of the social studies — and imperative for the future of American democracy. ●

A CHALLENGE FOR TEACHERS

... For the modern social studies student, abstractions must come to life through concrete experiencing. The reality of the past must be seen in its relationship to the present. Pressing personal problems demand the kind of guidance in which visual and auditory devices can assist. Global concepts demand map consciousness and intelligence. World neighbors must be vicariously visited and understood.

The proper, critical and consistent use of audio-visual materials is a must for the successful teacher of the social studies — and imperative for the future of American democracy . . .

The Film in Intergroup Relations

by Leo Shapiro

Director, Department of Education, Anti-Defamation League of B'nai B'rith

AN ARTICLE which attempts to examine the subject suggested in the above title usually makes its examination in a general way. Its experiences are set forth as fairly universal experiences; its conclusions tend to be stated as universal or at least quasi-universal. The purpose here is rather to describe the inter-relationship of audio-visual and human relations materials, techniques, values, problems, in terms of the experiences of one of the agencies (but let it be understood, just one of them) which have done considerable work in this field.

I have chosen, as my agency, the Anti-Defamation League of B'nai B'rith, for obvious reasons of first-hand familiarity. I might just as validly have chosen any number of other organizations with similar purposes and related audio-visual activities.

Real Interest in the Audio-Visual Field

It should be made clear at the outset that the ADL has had a deep and abiding interest in the audio-visual field for a considerable number of years. Our interest can be inferred from the kind of financial commitment which we have made to this field, a financial commitment which ranges from \$3,000 to \$4,000 for a single filmstrip, to some \$30,000 for a sound film. We have been interested in various types of the film medium—filmstrips, sound slidefilms, one-reel productions, graphics, etc. In the area of production, we have tried genuinely to get the most competent counsel and assistance; and we have not felt the slightest bit inhibited about utilizing the best services in this regard from coast to coast—literally. We have even set up a national audio-visual department, with offices in New York City.

Perhaps the facts and figures of our distribution can tell the story briefly of how we have hammered away at the role of audio-visual in this field. These figures, by the way, are as of November 22, 1949. Our earliest film

was *One People*; we have sold seventy-three prints of this film, a fair number for a first effort.

But consider the figures on some of our other materials. Our sound slidefilm, *None So Blind*—some 300 prints sold; *None So Blind* in the silent strip version—885 prints; *About People* filmstrip—800; *Little Songs on Big Subjects*—300; *Sing A Song of Friendship*—about 250 prints sold.

Considerable Activity in Film Distribution

In addition, we have begun to do a rather large distribution of two other films, *Prejudice* (done in cooperation with the Protestant Film Commission), and *Your Neighbor Celebrates Jewish Holidays*, which is being circulated through Religious Films Associates; but it is still a little too early to tell on these.

I have not mentioned here the large circulation that has been done of other materials which are not actually produced by the ADL—films like *Boundary Lines*, *Brotherhood of Man*, *House I Live In*, *Intergroup Relations* filmstrip series, *Make Way for Youth*, *Labor's Challenge*, and so on.

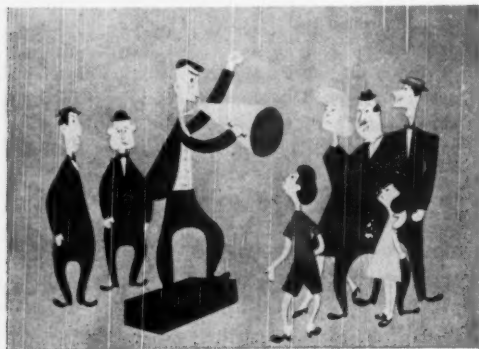
We are interested in other aspects of audio-visual education—say, the precise kind of utilization of our materials. For example, some months ago our Atlanta office made an estimate of which kinds of films are used for which groups throughout the Southern area over which the office has supervision. It found that by far the largest users of our films in the South were the church groups, easily half of the showings being for such groups. Approximately 20% of our showings were for Jewish groups, and about another 20% for schools, although it was suggested that this last figure would jump 10% or 15% over certain periods. The remaining 10% of the showings were before civic groups and labor organizations.

These Are the Films Which Our Groups Like

This office found that the most popular film seemed to be *Sing a Song of Friendship*, about one-third of the showings being of this film; next came *Boundary Lines*, accounting for about 18% of the showings; *Don't Be a Sucker*—13%; *The House I Live In*—12%; *One People*—8%; *Brotherhood of Man*—5%; *Americans All*—4%. The films most popular with Jewish groups were *Sing a Song of Friendship*, *Boundary Lines*, *Don't Be a Sucker*. The most popular films with church groups were *Sing a Song of Friendship*, *Boundary Lines*, *Don't Be a Sucker*, *The House I Live In*, *One People*. The films most popular with schools were *Sing a Song of Friendship*, *The House I Live In*, *Don't Be a Sucker*.

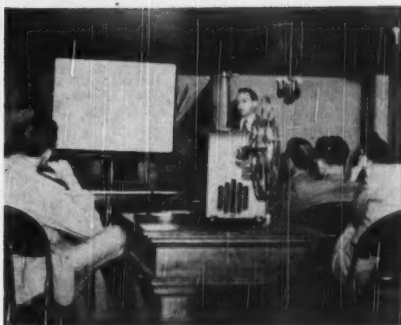
I give these statistics not because I am so impressed with their objective validity or their general implications—although quite possibly, there may be both valid-

Animated cartoon in a recent ADL color filmstrip.





Members of the Gary, Indiana, Film Council held a recent informational film festival.



Glen Burch, Film Council of America national secretary, speaks to the Gary council.

ity and general implications in them — but above all, because I wish to suggest how intensively agencies like ours have gone into the problem of film utilization.

The ADL is deeply concerned also with film evaluation. Many of our offices typically have a body of consultants from public schools, universities, and other institutions in their respective areas. The Metropolitan New York Regional Office of the ADL, to take but one instance, has helped set up a teachers council, which had an audio-visual workshop a couple of months ago as a kind of dress rehearsal for the audio-visual workshops which this office is organizing in cooperation with personnel from the New York City public schools.

Do You "Think" or "Feel" About Films?

At this workshop a panel consisting of a high school principal and a well known book editor examined one of our films — never mind which one — and here some of the criticisms: "Very difficult to appraise this in terms of age level." "Whoever wrote the text has done so without reference to the Thorndike Scale, because it has a completely mixed vocabulary count." "This film-strip lectures — something we try to get away from in the classroom. It doesn't tell a story from which a moral can be derived — but repeats a moral and uses pictures in connection with the repetition." "You are trying to reach everyone in an over-all age level attempt — and you reach no-one." "Socrates himself could not have done this job in a forty-minute classroom period."

Again, I mention this as an illustration of the objectivity with which our personnel attempt to evaluate our own materials. Perhaps it should also be said at this point that the field of evaluation in general, and audio-visual evaluation in particular, seems to be such that the same film described in the above paragraph had received the enthusiastic approval of leading educators, who had seen fit to set forth their approval in print; and an audio-visual workshop held in the Chicago area several months before that in New York, had come to the general conclusion that this same filmstrip was an admirable teaching medium in every way. "De gustibus..."

From the above, one can see what some of the areas are where cooperative work is necessary, desirable, fruitful. On the local level the ADL regional offices — more than twenty as of this writing — are keenly interested in

getting assistance from qualified people in the audio-visual field. Such people can help our regional offices in going over ideas with a view to possible production. They can help us work out auxiliary materials which can be of aid to a more effective utilization of human relations films. The experts can be of real assistance in helping us to set up workshops in audio-visual education, so that we can get an increasing body of qualified people who know a good film when they see it, and know what to do with it. They can serve as consultants for institutes, conferences, and especially workshops in intercultural and intergroup education, where audio-visual consultants are coming to have more and more important roles as members of workshop staffs. Universities and school systems ask us time and again for audio-visual consultants who can be of help in analyzing the materials in intergroup relations, and in discussing matters of film utilization and evaluation. In a word, audio-visual personnel can help us in our regional operations — and I am fairly well convinced that we can help them.

On the national level, there are at least four aspects which deserve mention.

First, in the area of publications. We would like to see a publication which makes thoroughly clear how to set up a good audio-visual conference in human relations. What makes a good conference of this kind? What are the necessary ingredients? What is the best way of bringing this kind of publication to the attention of various groups all over the country, both in the school and in the community? This might well adapt some of the excellent Film Council of America materials.

We are certainly very much interested in having some bibliographic aids which give systematically the kinds of materials that are available, and for what purposes and for which groups. I say "systematically" with malice aforethought, and I mean the kind of systematic bibliography that one thinks of in connection with names like H. B. Van Hoese, Ernst Bernheim, the *Union Catalog*, the *Union List of Serials*, and so on. We are a long way from systematic bibliography in the audio-visual field, and people working in the community feel the lack as much as people in the schools.

There is an acute need, too, for something more

Films in Intergroup Relations:

(CONTINUED FROM THE PRECEDING PAGE)

closely approximating objective evaluation. This is, of course, difficult in any field, and the whole field of literary criticism is littered with the corpses of those who have essayed the task of critical objectivity. But the need remains with us, and we feel more than a little confounded and confused when we get diametrically opposed judgments about the same audio-visual materials from presumably objective "experts" in one part of the country and another. Too often, the critique does not even take the trouble to disguise the subjective bias underneath.

It would be desirable to get some kind of *pooled process* wherein one could feel some little assurance and confidence in terms of objective evaluation. Too often, evaluations seem motivated by little more than to write three hundred words of any kind to make a publication deadline.

A *second area of interest* is the very important one of integrating human relations materials, values, and problems into the ongoing activity of audio-visual education. "Integration" is a question which plagues us all, regardless of our field, whether it is the relationship of audio-visual education to general education, or life adjustment to general education, or (as in this case) human relations to audio-visual education and the relation of these to general education. We would like to have some assurance that there is sufficient sensitivity to intergroup problems on the part of audio-visual personnel so that their conferences will include matters of intergroup and interpersonal relations as a normal part of conference business, and not only when there are special circumstances like a human relations agency serving as co-sponsor of a meeting. The interculturalists cannot be everywhere, and they must rely on audio-visual personnel and on all educators for that matter, to see to it that intergroup relations gets its proper place in the conference sun. Human relations must be everybody's business. It has not been up to now.

A *third general area of cooperation* is that in the "Early Childhood" field. We have needs in all the age fields, of course, but particularly so in this field. This need is pointed up by some extremely significant research which has just emerged from a study called The Philadelphia Early Childhood Project, directed by Helen Trager and Marian Radke, and done with the cooperation of the Bureau for Intercultural Education, the Research Center for Group Dynamics of the Massachusetts Institute of Technology, the Philadelphia Public Schools, and the Philadelphia Fellowship Commission. The study has been published in popular form in periodicals like *Woman's Home Companion* for November, 1949, and in fuller, more scientific form in the *Journal of Psychology* and *Genetic Psychology Monographs*.

Far from showing what many school people have often believed — namely, that intergroup prejudice and cleavages come rather late in childhood — this study

shows, instead, an awareness of group identity and of group cleavages at the ages of 5-8 in kindergarten and grades one and two, with antagonistic attitudes expressing themselves towards Protestants (1%), Catholics (10%), Jews (27%), Negroes (68%). While with all but one of the groups there were varying degrees of acceptance, there was no acceptance or "pro" group for the Negro. Surely, this shows how early we must begin our therapeutic work, that actually we cannot begin too early; and this truth is applicable to the audio-visual field as it is to every aspect of the educational process.

The *fourth general area of cooperation* on a national level is that having to do with audio-visual education and teacher education. Those of us who work with human relations agencies realize too well the strategic role of the teacher. We are not interested merely in having teachers become more educated in human relations. We are not interested merely in having teachers become better educated in audio-visual education. We are interested in the more profound goal of adequate teacher education, and even more, general education, because we have a genuine faith that the educational process remains, as always, the long way round but the shortest way home. We have found from hard experience what others have been able to find in the pages of Dewey and Kilpatrick — that the best kind of teacher in human relations is not necessarily the one who knows this or that little fact or figure on race or culture or film, but the one who has been brought through education to a broad awareness of the total dynamics of intergroup and interpersonal relationships, and particularly of his role in this dynamic process. We have faith that adequate education *tends* to make for sensitivity to human relations, and that as teacher education will become increasingly adequate and self-critical, we shall have as a valid part of teacher education a concern with audio-visual materials and human relations values and techniques.

Concretely, we would like to see a pilot project or a set of projects which attempt to investigate the elements of an adequate teacher education set-up in a selected number of teacher-educating institutions, and the role in that set-up of the audio-visual and intergroup and interpersonal relations. We would like to see to what extent teachers are emerging from such institutions sensitive to the issues, values, materials, techniques, which, without question, ought to be, and are not often enough part of their equipment.

* * *

These Are Our Problems — and Yours

These are merely a few of the problems which we, of ADL, have encountered in our work in the audio-visual field. We believe that some of them at least are significant enough and imperative enough to justify a cooperative approach on the part of more than one group. We are ready to play a part in such an endeavor, whatever part might seem feasible and desirable. But we are humble enough to confess at the outset that we need help. That is, all of us. •

UNDERSTANDING CHINA AND THE FAR EAST THROUGH AUDIO-VISUAL MATERIALS

by William G. Tyrell

of Columbia University, New York City

THE UPHEAVAL of seventeen years of war seems to be reaching its tragic climax in China today. Throughout other areas of the Far East, revolutionary forces are changing the lives of countless millions of people. And in America, citizens, more than ever before, are turning their eyes and interests in the direction of the Far East to seek meaning in the events and to inquire about America's stake in the course the future may take. It is, therefore, necessary that the coming generation have clear objectives and human attitudes about these people living in different and unfamiliar circumstances. Teachers must make the children aware that they are real people living out their only lives. For a realistic and vivid understanding of people and their cultural and social institutions, a selection of worthwhile audio-visual materials is available. The careful use of these instructional aids should be valuable for establishing a direct and intimate knowledge of this important part of the world.

These complex issues are presented vividly in an overall account of current developments in the area in *When Asia Speaks* (film, 20min., Brandon)¹. Important introductory materials are also included in the series of transcriptions, *Introducing the Peoples of Asia and the Far East* (13min. each, FREC). Produced by the public schools of the District of Columbia in cooperation with the United States Office of Education, the transcriptions are lectures by prominent authorities that have been abbreviated. *Asia Calling* (5-12" recordings, New World) is another comprehensive approach to understanding peoples of the Far East, providing, as it does, authentic musical selections, traditional in the area, combined with interviews with English-speaking, Christian leaders in the areas treated in this discussion—China, Japan, the Philippines, Indonesia, Malay, and India.

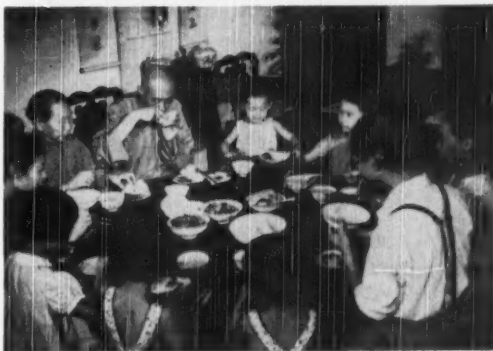
FILMS ABOUT CHINA

★ *What is China?* (film, 23min., TFC) is a brief but effective introduction to the subject. By the skilful editing of a quantity of materials—some of them from familiar Hollywood productions—and the use of maps and scenic views, this becomes a comprehensive account of topography, climate, living conditions in rural and urban areas, and especially of the people of China. It is a summary that should be as useful for young classes as for more advanced groups. A follow-up film of the life of a middle-class Chinese family would be

Peiping Family (21min., IFF). This is the story of the family of Dr. Wu, an American-educated teacher of biology. Julien Bryan's production is a sympathetic view of the struggles faced by the parents and their seven children in the midst of the food-shortage and distressing inflation. Yet many daily activities go on in spite of these problems: the children play American games and the family prepares for a traditional birthday celebration. As only one aspect of life in China, however, it should be supplemented by other impressions. *Oriental City* (film, 20min., UWF) reveals the habits and customs in an urban trade center, Canton. A unique existence is that of the sampan-dwellers, those Chinese whose entire existence is spent on river boats, where living may be free but conditions are destitute. *Sampan Family* (film, 16min., IFF) relates how one such typical family works and survives on the Min River. The hardships of humble peasants in the Si River valley in their efforts to grow rice on the available acreage with only a few crude tools is presented graphically in *Farming In Southern China* (film, 20 min., UWF). *People of Western China* (film, 10min., EBF) shows life in another region of China where irrigation and bamboo-culture are conspicuous activities along with handicraft work and silk-making. Similarly, the peasants of Yunnan Province spend part of their day away from the cruel farm work in the production of crafts objects that can be sold in a nearby market. This is shown in *The Chinese Peasant Goes To Market* (film, 10min., Gateway). Views of distinctive regional qualities of Chinese life are shown in *Northern China, Parts I and II* and in *Southern and Western China* (strips, SVE).

There is in these materials considerable emphasis on the influence of custom and tradition in contemporary institutions. This mixture of the cultural heritage

A scene from the Julien Bryan film "Peiping Family"



¹ All references to "films" are to 16mm sound motion pictures that are in black and white unless "color" is mentioned; "strips" are 35mm filmstrips; "recordings" are commercial phonograph records, played at the regular speed; "transcriptions" are 16" discs and require a 33 $\frac{1}{3}$ rpm machine. A key to the producers appears at the end of the section.

Understanding the Far East:

(CONTINUED FROM THE PRECEDING PAGE) and such modern problems as family living, health, education, transportation, and communication is displayed in *In The Chinese Manner* (strip, 62fr., VW), one of a series entitled "Through China's Gateway." Another in this series, *China's Tomorrow* (72fr.), discusses significant aspects of the past and present and the basis for the future. Other strips of the series are: *China's Children*, *Food For China*, and *A Nation of Scholars*.² *China's Glories of the Past* (strip, SVE) establishes concretely and vividly a background for considering the importance of China's contributions to world civilization. A specialized but striking setting for comprehending the rich artistic heritage is the exhibition of photographs of *Peiping* (25 panels, Life), made by the famous photographer Dmitri Kessel. Also combining past and present is the material on China available in picture-portfolio or filmstrip form (20 plates or 40fr., ICP), while *Journey to Kunming* (film, 30min., Gateway) depicts the strange contrast of primitive customs and progressive surroundings at the famous terminus of the Burma Road. *People of China* (transcriptions, FREC) consists of seven transcribed programs, prepared during World War II, by experienced writers and interpreters of China. These would also be useful for developing an understanding of the life and culture of the people. The programs touch on such subjects as life in China, Chinese history, Chinese humor, and China's contributions to the West.

OTHER USEFUL MATERIALS ABOUT CHINA

None of these references discusses the conflict of ideologies going on in China; some, indeed, avoid completely any political allusions, while others, such as the items in "Through China's Gateway," make passing comment to the issue. A clear-cut review of the subject, as of early 1949, is *Civil War In China* (strip, 45fr., NYT). More dramatic, but even more dated, is the 1945 "March of Time" film, *China* (18min.)

FILMS ABOUT JAPAN

★ Similar realistic materials that provide an understanding of social organization in Japan are also available. *Island Nation* (film, 20min., UWF) emphasizes the features of life where resources are limited. Showing scenes of agricultural practices and the operation of specialized industries, this is a panoramic summary of Japan. Useful for displaying the essentials of family life in pre-war Japan, *Children of Japan* (film, 11min., EBF) is a close-up view of home surroundings of a middle-class, urban group. It describes such subjects as clothes, school and play activities, and a cherry blossom festival. Other scenes of pre-war Japan are presented in *Cities and Merchandising*, *Life and Industries*, *The Home*, and *Rice Culture* (filmstrips, SVE).

A post-war film on family life in Japan, *Japanese Family*, was released in February, 1950. This is a story of a family of Japanese silk-weavers and pictures in true documentary style the daily routine of both adults



Mr. Kawai and his family are the leading characters in the new 16mm film "Japanese Family."

and children in a typical middle-class Japanese post-war home.

The extent to which pre-war institutions have been modified by efforts of the Occupation to foster democracy and promote political and social reform comes to view in *The New Face of Japan* (strip, 47fr., NYT). *Report On Japan* (film, 19min., RKO) is a generalized view of the United States occupation.

FILMS ABOUT THE PHILIPPINES

★ Representations of life, work, and culture in the Philippines and scenes of urban society in Manila are available in SVE filmstrips. Overviews of the new republic are provided in *The Philippine Republic* (film, 16min., MOT) and *A Nation Is Born* (film, 20min., RKO). These films also touch on economic activities, education, and the development of national pride, in spite of the variety of cultural levels throughout the archipelago.

FILMS ABOUT SOUTHEAST ASIA

★ Underlying the political turmoil of southeast Asia and the adjacent islands of Indonesia are human beings faced with problems of everyday existence; how this existence is influenced by social institutions is depicted in several useful classroom aids. In *Tropical Mountain Land—Java* (film 20min., UWF), the camera follows a train in its descent from the mountain heights to sea level. The railroad route through the rich resources thus demonstrates the variety of pursuits and activities that are followed as the train is loaded, at successive stops, with tea, kapok, rubber, and cocoa. Basic facts of the *Netherlands East Indies* (SB) are also contained in a kit consisting of maps, charts, pictures, and filmstrips. Here, too, the features of life and environment are conveniently arranged for classroom study. Other scenes are in *Dutch East Indies: Life and Work* (strip, SVE). Authentic native music, which is devoted primarily to religious rituals and dance ceremonies, can be used to extend the base of social understanding. *Music of Indonesia* (4-10" recordings, EFL) provides a cross-section of the music of the islands and of the Malayan mainland. The un-

² This series can also be obtained with accompanying transcriptions of interpretative comments spoken by the noted writer of Chinese topics, Pearl Buck.

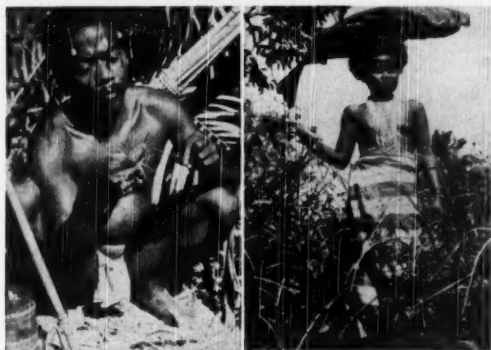
familiar harmonies of this music have also been arranged for the conventional western instruments in *Music of Bali* (3-10" recordings, Schirmer).

Political issues, as well as cultural and economic features, are discussed in *Indonesia—An Empire's Problem* (film, 18min., MOT). The film traces the background of Dutch rule and the independence movement and discusses the points of negotiations between natives and Dutch before self-rule was granted.

A useful introduction to life in Malaya is *Malay Peninsula* (film, 10min., Coronet). This is a rapid survey of the peoples in cities and villages, their principal economic activities, their religion and the interaction of primitive and modern cultures. An intelligible portrait of primitive social existence in the area is presented in *Nomads of the Jungle—Malaya* (film, 20min., UWF). In it, the unit of the family is stressed, and the way in which it must exploit the basic resources of the tropical region is told with skill and realism.

The activities of the inhabitants of a typical atoll in the Pacific area are pictured in *Pacific Island*. This particular film was made on Likiep, one of the Marshall Islands group but might well have been any one of the other islands in this area.

Outstanding social documentaries are presented in the "Earth and Its People Series" (UWF).



FILMS ABOUT INDIA

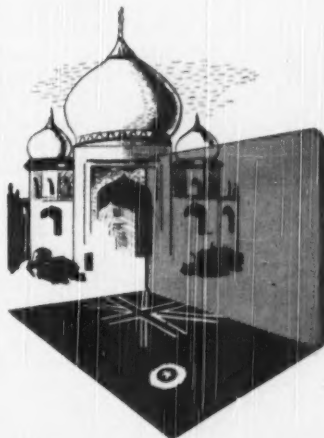
★ A class showing of *Farmers of India* (film, 20 min., UWF) would make almost unforgettable such characteristics of the great sub-continent as extreme poverty, crowded living, crude standards, and religious customs. Yet Chota Lal's family in the middle Ganges valley, in spite of their ineffective farm equipment, has food to sell. They are able to buy clothing and allow young Chota Lal to attend school. Scenes shift skilfully to show the family working in the fields, in their simple home, in the teeming city, worshipping in the temple, and Chota Lal in school. Basic materials for understanding the human qualities of the complex society and culture of India are available in the display, *Peoples of India* (28 panels, Life), thirty pictures by the distinguished photographer, Margaret Bourke-White; in the filmstrip, *Peoples of India* (SVE); in the portfolio or filmstrip on *India* (18 plates or 40 fr., ICP); and in the characteristic musical expressions in *Folk Music of India*

(4-10" recordings, EFL). A vivid, colorful account of many of the prevalent customs and traditions of a Hindu community is *Village in India* (color film, 10 min., TFC). A recent March of Time production, *India—Asia's New Voice* (17 min.) also includes some of the religious customs of the caste system; primarily, however, the film provides views of those perplexing economic, social, and political questions that confront the new dominion government.

SOURCES OF THESE MATERIALS

Brandon	Brandon Films, Inc., 1700 Broadway, New York 19, N.Y.
Coronet	Coronet Instructional Films, Coronet Building, Chicago 1, Ill.
EBF	Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Ill.
EFL	Folkways Records and Service Corp., 117 West 46th Street, New York 19, N.Y.
FREC	Federal Radio Education Commission, Federal Security Agency, Washington 25, D.C.
Gateway	Gateway Productions, Inc., 40 Fremont Street, San Francisco 5, Calif.
ICP	Informative Classroom Pictures Publishers, Grand Rapids 2, Mich.
IFF	International Film Foundation, Inc., 1600 Broadway, New York 19, N.Y.
Life	Life Photographic Exhibitions, Room 1909, Time and Life Building, 9 Rockefeller Plaza, New York 20, N.Y.
New World	New World Recordings, 156 Fifth Avenue, New York 10, N.Y.
NYT	School Service Department, New York Times, 229 West 43rd Street, New York 18, N.Y.
RKO	16mm Educational Division, RKO Pictures, Inc., 1270 Sixth Avenue, New York 20, N.Y.
SB	The Stanley Bowmar Co., 513 West 166th Street, New York 32, N.Y.
Schirmer	G. Schirmer, Inc., 3 East 43rd Street, New York 17, N.Y.
SVE	Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14, Ill.
TFC	Teaching Film Custodians, Inc., 25 West 43rd Street, New York 18, N.Y.
UWF	United World Films, Inc., 1445 Park Avenue, New York 29, N.Y.
VW	Visual Workshop, Inc., 13 East 37th Street, New York 16, N.Y.

Editor's Note: A great majority of the useful films and filmstrips listed in this comprehensive article are available in your nearest school or regular commercial library for preview or rental. There are many outstanding materials among these subjects . . . use them wisely—but use them! This is a highly important area in the social studies.





Executives of the Langley (B.C.) Film Council and other district groups preview films for programs of general community interest.

CANADIAN EXPERIENCE with 16mm films has been one of constant discovery since the early days when non-theatrical films were first shown nationally (as part of the wartime information program).

No other medium of education has involved so many people in planning its action. Films have given both conviction and initiative to the people who might have been intimidated by a more academic cultural scheme. Films have re-emphasized the democracy of the intellect.

During the year February, 1948, to January 31, 1949, almost 100,000 film showings were made. Over nine million Canadians, 42 per cent more than the previous year, saw films which were either borrowed from local community film libraries or shown as monthly programs on rural film circuits.

Past Decade Was a Period of Growth

Most of this growth has occurred in the ten years which have elapsed since the National Film Board was established in 1939. Although since the war NFB field staff has dwindled, the audience for 16mm films has continued to expand. Begun as an information service conducted entirely by NFB, film distribution is now operated almost entirely by citizens' groups.

While it was NFB who stirred up interest, and contributed experience in the use of new visual tools, it was recognition of their utility by many individuals and organizations which gave the growth of visual aids its impetus. The part played by school teachers is an example.

Fifteen years ago school teachers seeking material which would illustrate our Canadian story found little to help them. Thousands of teachers taught children whose only contact with the rest of Canada came from their textbooks—and few of these were adequately illustrated. Day after day they had to build from their own limited experience a picture in words of a young country's growth.

Today, teachers tune in school broadcasts from a well organized radio system, and obtain films for classroom use in a variety of ways. The larger city school

HOW ONE OF OUR WORLD NEIGHBORS
IS USING AUDIO-VISUAL EDUCATION

Canada Turns to the Informational Film

A Mid-Century Report

on the National Film Board's Contribution
to the Use of Films in Canada's Schools

boards and some district boards have organized their own film libraries. Each provincial department of education has an extensive library which serves schools which own projectors. Schools without machines may use the NFB equipment and the circuit program which reaches them once a month. There is at least one school film on each program but frequently the Department of Education supplies the local NFB office with additional teaching films for school shows. This type of operation lacks the desirable feature of "the right film at the right time" so teachers often book a specific film from their department's library for showing with the NFB program.

Cooperation Helps Establish Libraries

In most parts of Canada, communities are purchasing equipment on a co-operative basis in order to make use of NFB programs. In Westmorland-Albert counties in New Brunswick, for example, from four to ten rural schools share a single projector. Blocks of films made up from the provincial library are circulated by the school superintendent for the area. Even the training of teachers in the use of films is a co-operative enterprise in these counties. The practical training in operating the projectors is done by NFB field representatives, while the more academic training in the application of film as lesson material is given in short courses arranged by the Department of Education.

After nine years of experiment in assisting visual aids programs for schools, it became evident last spring that if the demands from schools for specific Canadian material were to be met a long term plan was needed.

Two things were done. The Film Board distributed ten thousand questionnaires to teachers in order to tabulate their needs, and provincial directors of audio-visual education were invited to Ottawa.

Answers Guide the Film Board in Programs

The questionnaires provided a long list of needed topics and have given each a rough priority rating. The directors of visual education have offered advice and encouragement. They listed the subjects which they felt were required, they pointed out successful and unsuccessful production techniques, they offered their continuing assistance in reporting requests for new topics and in evaluating those to be produced, and they impressed upon everyone the greatness of the need and the importance of what NFB called its "Classroom Aids Proj-

ect". The wording of the name is significant. Earlier films for children were documentaries not especially designed to fit a specific classroom lesson; *films produced as part of this project will be primarily for such classroom use.* "Aids" means that the project envisages the production of not only films but of filmstrips, picture sets, and such other media as the individual subject requires.

Federal government departments also reported their interest in the project. Some already had made aids particularly for classroom use, others described their plans in this field.

Programs for Schools Now Taking Shape

What is so encouraging to the average school teacher is that now, two months after the conference with the directors of visual education, the same enthusiasm still prevails and the actual visual aids are taking shape in the studios. Three films on birds, for example, are complete and are being printed in the laboratory. Six filmstrips on the geography of Canada require only the printing of the accompanying manual. Other filmstrips on Canadian history and many other subjects are in production. For those teachers without projection equipment, two experimental sets of still pictures are being produced—one on coal mining and one on pioneer life. It seems fairly certain that the Classroom Aids Project as a whole will result in at least twenty-five new teaching tools per year, each of which will assist in presenting some lesson on the Canadian curricula.

The development of visual aids for formal education has been paralleled in the broader field of cultural life. Where 15 years ago a Canadian film was seldom seen in the neighborhood theatres, today about half the theatres in Canada show Canadian shorts. NFB has made and is making hundreds of films directly related to the interests of housewives, farmers, fishermen, industry, health and welfare agencies, youth organizations, adult educational groups and a host of others. Through all of these productions we try to maintain the common objective of inculcating an alert citizenship founded on the understanding and sympathy of one group for another.

Canadian youngsters in a classroom follow the screen adventures of the "Black Bear Twins" as projected by a Film Board representative.



"Our World Neighbors"

WISCONSIN SCHOOLS INTEGRATE VISUAL MATERIALS THROUGH STATEWIDE STUDY

Films in the Grades 1-12 Social Study Curriculum

by Charles B. Walden

Curriculum Coordinator for Wisconsin's
State Department of Public Instruction

A COMPLETE STUDY of the relationship of films and filmstrips has currently been completed for the grades 1-12 social studies sequence in our state. It has been one outgrowth of a six-year curriculum study.

The Wisconsin Cooperative Educational Planning Program was initiated in 1944 as people began to foresee the end of the war. Its primary purpose was to help teachers in planning the kind of school curricula which would adequately prepare children and youth to meet the complex problems of a world newly at peace. *These problems were aggravated by the great technological advance represented by new and highly efficient implements of death.* It was recognized that our very survival depended upon our ability to take up the slack between our social thinking and action and this technological advancement. While the situation was one which demanded immediate work with adult groups bearing the responsibilities of citizenship, the long range job of developing, through our educational institutions, the kind of citizen of the future who might deal effectively with similar and more complex problems of human relationship became a major task for the schools. It is with this task that curriculum planning in Wisconsin is concerned.

In the early stages of the program several things became apparent. The first of these was a willingness to accept a very broad definition of the term curriculum. The curriculum is conceived as being all the learning experiences of youngsters utilized by the school in the achievement of accepted purposes. Selection of these learning experiences rests upon three criteria:

1. The developmental characteristics of children and youth at different maturity levels;
2. The demands made upon children and youth by the society in which they live;
3. Accepted principles of learning.

It soon became apparent, too, that interest was not centered alone on what learning experiences were to be considered a part of the curriculum and why they were selected. Equal attention has been given to how these experiences were to be undertaken in the classroom.

In accepting this broad concept of the meaning of curriculum, with equal concern for the "what", the "why" and the "how", it was evident that curriculum planning was no longer the job of the so-called expert in a given field. It called for knowledges and understanding beyond the grasp of one person. To bring those

(CONTINUED FROM THE PRECEDING PAGE)
 necessary knowledges and understandings to the task wide participation of teachers became a vital part of the Wisconsin program. There were two levels of organization, both highly important. On the state level were the statewide curriculum committees. They were made up of representative teachers from all levels of education and from all sections of the state. Their responsibility was that of undertaking to provide some form of assistance to local school staffs in a given area of the curriculum. In most instances this assistance has taken the form of printed curriculum guides. The other level of organization was that set up in a local school system for the purpose of improving the local school program. Such organizations are on the firing line. They face the problems, many of which are peculiar to a given situation. They use the resources of the statewide committees in the study of these problems. They arrive at tentative solutions and try them. They share with other school systems through the statewide organization.

This organization for curriculum development with its acceptance of a broad concept of curriculum, a concept which indicates a concern for the "why" and "how" as well as the "what", has led to the use of a wide variety of learning experiences and teaching and learning materials. Playing an important role are various audio-visual materials. The Statewide Social Studies Committee provides an interesting case study.

The first production of this committee was a bulletin entitled "Scope and Sequence of the Social Studies Program". It outlines a sequence pattern for the social studies from kindergarten through the twelfth grade with suggestions as to the scope of the experiences on each grade level. One of the most important sections of this bulletin, however, is the "Point of View". Here the teacher's attention is directed at the importance of knowing the individual child — his strengths, his weaknesses — and planning learning experiences in terms of this knowledge. Here is found a highly important statement to the effect that no change in purpose and no new sequence is of much consequence unless it is accompanied by the adoption of newer classroom practices of promise.

This committee then devoted its effort toward illustrating these important statements made in the "Point of View" of its first bulletin. The first step was to collect resource units based upon the newly suggested sequence and made by teachers in the field. One such resource unit is now available for each grade level. All of these are rich in a variety of learning experiences which should be helpful to teachers in planning to meet the differing needs, interests and abilities of individual children. They, too, are rich in the variety of teaching and learning materials which are included, with much attention being given to audio-visual materials.

The most significant contribution in this field, however, is the publication "Audio-Visual Materials for the Wisconsin Social Studies Program", prepared by the Statewide Social Studies Committee and now available*

for distribution. It is actually the work of a sub-committee under the direction of Mr. John Hamburg of Edgerton, Wisconsin, which worked closely with the Bureau of Visual Instruction of the University of Wisconsin. In this bulletin an attempt has been made to list both films and filmstrips which are keyed to the sequence suggested in "Scope and Sequence of the Social Studies Program". *Not only are these films and filmstrips listed for each grade level, but specifically under the various problems suggested for each grade. As expressed in the foreword of this bulletin, it is the hope and belief of this committee and others vitally concerned with the program of curriculum development in Wisconsin that this bulletin will help teachers provide in some measure that variety and richness of learning experiences which will more nearly meet the needs, interests and abilities of all children and youth.* •

GRAND CANYON VISIT

by Glen McCracken, Principal

Thaddeus Stevens Elementary School, New Castle, Pa.

RECENTLY WE USED *The Grand Canyon Area** color slides in three of our intermediate-grade social studies classes. The slides nicely reveal the park area through vivid color photography; more important — interest and enthusiasm was high.

Following the preliminary showing of the slides, each group was told that the information they saw would become the basis for their further investigations. Not only were the children encouraged to find out about the Grand Canyon itself but more than this, were expected to explore questions about the geology of the region, rock formations, elevation of the canyon at the base and at the top, and other interesting questions — why doesn't the Mississippi cut a similar crevice in the earth as the Colorado does? etc.

Again following the showing of the slides, the children were allowed to select a committee which would investigate one of the interesting problems we had set out in advance to investigate. Soon the committees were at work investigating information both in their classroom and school libraries. Each of the committees came back not only with the information that they had sought to locate but many other facts — how the Colorado got its name — what the word means — information about the climate of the canyon — the animal life — plant life and habitations. One committee brought back a report on the distance from New Castle to the Grand Canyon, the various routes over which one might travel, and the probable cost of a trip to visit this area.

In general, our experience with the slides was most gratifying. The slides themselves were well done; they were clear, of good color and representative of the various aspects of the Grand Canyon itself and surrounding areas. Our experiences with the slides provoked lively discussion, and most important — motivation which led the youngsters toward research investigations of their own. •

*Copies of this Bulletin may be secured by sending a request to State Superintendent of Education, George B. Watson, State Department of Public Instruction, The Capitol, Madison, Wis.

* *The Grand Canyon Area* — 36 color 2" x 2" slides are available from Philip Photo Visual Service, 1218 American Avenue, Long Beach 2, California.

WE MUST KEEP ABREAST of current affairs in our schools. Can we do it? Do we read the newspaper regularly? I mean really read it! Not just the comic page and the sports page. Do you occasionally look at the editorial page? How many of you read an entire front page article rather than just the headlines? That's what we are going to have to do if we're to be informed.

But more than that we must develop ways of finding the true facts, and using those facts to make correct judgments—that is as correctly as we can!

Here's how we'll try to do these things.

Have you ever listened to Edward R. Murrow? He's over CBS station about 6:45. I recorded his last evening's newscast on our school tape recorder and will play it for you this morning! Then, we'll take a few minutes to discuss what he's talking about. Listen carefully, please!

(broadcast)

★ You've heard the latest news. What are the main items you caught on that broadcast?

Bud: Steel prices are going up!

Dave: The Pope is removing all Catholic communists from the Catholic Church.

Janet: What about Truman's talk to the nation about the economic situation?

Bud: He said the government should run on an unbalanced budget, spending more than it takes in.

Haefner: And what was he recommending all through his campaign?

Fred: He said they should try and cut their taxes.

Haefner: He said that?

Fred: Yes.

Haefner: Is that consistent with what he's been saying?

Boy: No.

Haefner: What does he want to do now?

Boy: Raise taxes.

Haefner: What about some other reactions?

Eileen: If I were a Republican I think I'd be against his program!

Fred: I think under the circumstances I'm for it!

Haefner: How is it possible for two people listening to the same speech, for one to say, "I'm for it," and the other to say, "No it's not right?"

Using Audio-Visuals IN THE SOCIAL STUDIES UNIT

by John H. Haefner

University High School, Iowa State University

Aren't we dealing with exactly the same facts?

Betty: Sometimes people want to listen to some things while to other things they'll close their ears.

Haefner: You mean you select what you want to believe?

Betty: I meant that many people listen to the things that they want to hear and avoid what they don't want to hear!

Haefner: You believe that people close their ears to facts and just believe what they want to believe!

Lois: Yes. Different people "look" at facts in different ways.

Haefner: If facts are facts, don't you have to "come out" at the same place with them?

Lois: Well, people may misunderstand them sometimes, or, overlook them.

Haefner: Think about that for a minute. If you and I are working on a problem and we both use the same figures, the same facts and material, don't we have to come out with the same answer piece?

Bud: I think it depends on people and the different ways they interpret facts.

Haefner: Your answer is that two people don't have to come out with the same answer if they use the same facts.

Haefner: I'd like to make a list. We'll call it "Things That Affect the Use of Facts." Point one: Betty said

that what you "are" might make a difference in how you approach facts.

(1) **Your profession or work may affect fact interpretation.** (2) **A person sometimes believes what he wants to believe.** We've got two suggestions here. Let's hear another one.

Girl: Well, maybe if he already has some personal opinions, he uses those personal opinions on the new facts.

Haefner: Who wants to suggest another word that goes right along with that?

Judy: Well, what about prejudice?

Haefner: All right, point 3—**"previously formed opinions and prejudice may influence use of facts,"** is another point. Another suggestion?

Eileen: I think propaganda has a lot to do with it!

Haefner: Eileen, do you think we ought to use a term like propaganda? What do you mean by propaganda?

Eileen: Well, if you see or hear something often enough, you "believe" it after a while.

Clyde: Any printed or written message from one person to another person or group of people to influence them into a certain way of thinking would be propaganda.

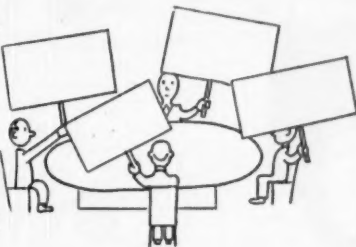
Haefner: That's a good start, but you left out something very important.

Lucy: Well, it could also be spoken material.

Haefner: Right. Point 4—propaganda influences our use of facts. Anything that's designed specifically to gain support in one way or the other is propaganda. **The important thing for us to study is deliberate use of propaganda.** Anybody want to add a fifth point to that list?

Lucy: Sometimes you get so emotionally stirred up over something that you are not able to form a true conclusion; you just let your emotions guide you and not your head.

Haefner: Can you give me an illustration of that? (OVER)



Social Studies Unit:

(CONTINUED FROM PREVIOUS PAGE)

Lucy: I think that sometimes in the school elections when there's somebody running who you don't like, you go around and say, "Oh, we're not going to vote for him. He's horrible." You really don't look at his qualifications.

David: Sometimes we do things at football games and basketball games that aren't exactly based on facts or thinking. Sometimes our emotions just carry us away and we razz the referee. Actually when you stop and think, you may actually agree with his decisions.

Haefner: Point 5—emotions color our use of facts. Here we've got some things that affect us in our use of facts. Now I'd like to suggest something else along that same line. Where do we get our facts? Where do they come from? What are they? How can we get them?

John: You can get them from other people.

Ted: We can get facts from a newspaper.

Haefner: You've suggested only two sources. Can you observe facts? Use a simple illustration. How big is this desk? What's the dimension of this desk.

Student: Oh, about 2' x 2'.

Haefner: Is that a fact?

Student: No, it's her opinion.

Haefner: Can she make it a fact?

Betty: By proving it. By measuring it.

Haefner: Yes, but how much of our information can we get directly from our own personal observations or measurement?

Bob: I think the only things that you

can get from your own personal observations are things that happen right around you. For the rest of them, we pretty much have to accept what we hear and read.

Ted: Almost all of the news we read in our newspaper or hear over the radio is made some place else. If you hear something, you don't fly down to South America or some place to find out whether it's true or not, you just have to accept it. After a time you pretty much know what sources are reliable and what sources might just be merely sources of propaganda.

Haefner: Facts are funny things. We may have the facts available, but it doesn't mean we come out with the right solution because there are so many things that can affect those facts.

To help us in our study, I have selected a film which shows how facts must be carefully chosen in order to arrive at good judgments. In a high school situation in this film, things that we have been talking about this morning are further explained. The question will come up as to what are the facts? You will see very clearly that you've got to push behind the facts and ask questions about using the facts.

In this film, *How To Judge Facts*, you're going to come across a few strange terms. One of the first is "irrelevant." What does irrelevant mean?

Bob: Something which does not have any bearing on what you are talking about.

Haefner: Are you satisfied with that definition? The word "analogy?"

Student: An "analogy" is analyzing a situation by means of another situation.

Haefner: Pay special attention to the

analogy in this film! An "analogy" is good providing you don't misuse it.

Haefner: Helen, how could an analogy be misused?

Helen: Instead of simplifying, you could use an example that would change the fact.

Haefner: What's an assumption?

Lois: Taking for granted something you don't know is true.

Haefner: Unless you start with a fact what's going to be true of your thinking?

Lois: Your thinking isn't going to do you any good because your assumption isn't true.

Haefner: Watch for *assumption* in this film. O.K. I think we're ready for the film.

(Film, *How To Judge Facts*, shown) *How To Judge Facts*, Sound, 10 min. Shows how rumor develops from half-truths, misinformation, and unsubstantiated opinion. Illustrates necessity of accurate facts in story of high-school reporter checking rumor that football uniforms were to be sacrificed to buy a film projector. Emphasizes dangers of irrelevant facts, false analogies, assumptions, platitudes, and double meanings. (Coronet)

Haefner: Has anyone any comments to make on the film?

Student: The football uniforms had nothing to do in the end with the movie projector.

Student: It was a fact!

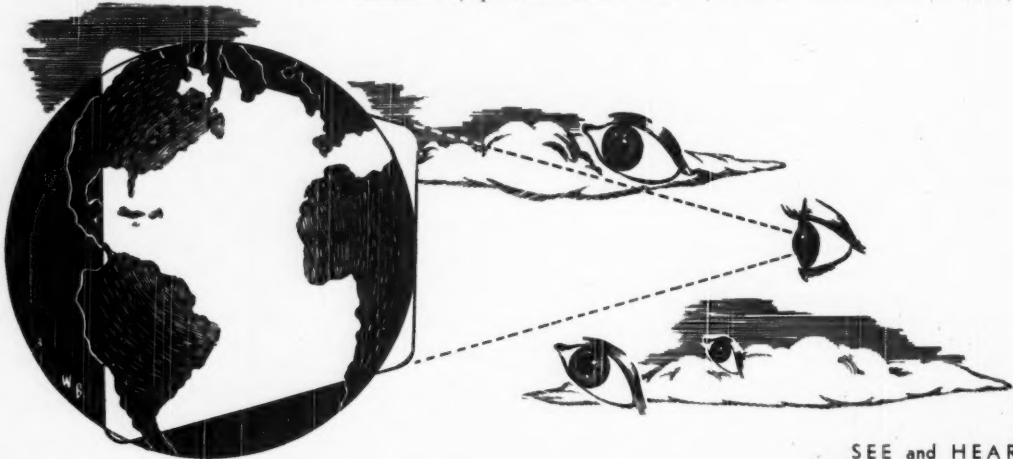
Student: But there was no basis for using it.

Haefner: What was the analogy being made in the film? John?

John: Well, that they were going to get the movie projector from the uniform fund.

Ted: He thought that as long as they

(CONTINUED ON PAGE THIRTY-FOUR)



SEE and HEAR

THERE ARE MANY experiences that cannot be gained during any one excursion or field trip, but are possible through the use of carefully selected films, the viewing of magnified close ups, the opportunity of seeing over and over again some action or way of doing or seeing frequencies of things possible to be seen only over long periods of time—all these are the contribution of the teaching film—the primary grade level teaching film. And often very vivid visual images are retained by the children after seeing these films—images that help the primary child reproduce in paintings or in drawings the animals or activities they have seen in the film, or to produce their ideas through oral communication or even dramatize plays.

Many Films Are Used

For these reasons it has been our plan, particularly during the last few years, to use many 16mm sound motion pictures and filmstrips to facilitate teaching of the social studies in our primary grades. Yes, actual experiences are still arranged for the children, field trips and excursions, but field trips and excursions today are being supplemented by projected experiences from which the children gain additional vivid vicarious experiences as a result of their viewing the film, discussing its contents and many times reviewing the film, which has been carefully selected by the teacher and which is pertinent to the subject being studied.

Our first grade social studies unit for this fall has been "The Farm." We used a number of films to aid us in our work. These films are listed at the end of this article, and the films we have used together with filmstrips have been brought to our children in the carefully organized manner which is set forth here.

Summer Experiences Reported

We introduced our study of the farm by allowing the children to relate their summer experiences. Many of the children have visited farms and they were encouraged to give their reports of their experience to the other children. Conversations about changing seasons at the fall of the year led very easily to the question of fall harvest.

Our second opportunity was find-



From the ideas we see and hear about, spring our ability to lend meaning to our beginning reading activities.

How We Use Films in the Primary Social Studies

by Grace Enckhausen

First Grade Teacher, Thomas Jefferson School, South Bend, Indiana

ing out what the children would like to know about farm life. The question was asked, what would you like to know about the farm? Yes, as a teacher I had my own ideas in mind, but more important, my first responsibility was to challenge the children to give us their reactions, which we carefully listed on the blackboard. Here is a list of the children's questions. (1) How do farmers milk cows? (2) How does the farmer pick corn? (3) Where do farmers get animals? (4) How and what do farmers feed chickens and pigs? (5) How does a farmer make fields? (6) How do pigs eat, also cows, calves, etc? (7) How is butter made? (8) How do they harness a horse? (9) Do we get bacon from pigs? (10) Why do farmers have barns? (11) Do farmers wash chickens? (12) How does the farmer get wheat? What does he do with it? (13) Where are the

stalks of corn? Why do farmers plant corn? (14) What pets do farmers have? (15) What do they do with tractors? (16) Do they have mules? (17) Why do they grow hay? (18) Are all farms alike? They wanted to know about chicken, dairy, potato, grain, and other kinds of farms.

Discussion revealed that many sources of information would have to be investigated in order to find answers to the myriad questions which the children asked. It was very logical then, to continue with the discussion of where we could find information in answer to our many questions. Here is where the children decided they could look for such information.

a. Books of farm animals, activities and stories.

b. Flat pictures of the farm and animals.

c. Information gained through

How We Use Films:

(CONTINUED FROM PRECEDING PAGE)
conversation with others.

d. Films—both movie and strip.

So that interested teachers may see how we pursued the studies of carefully selected films as source material, the following is suggested because, as our children investigated film source materials, they were able to gain so much pertinent material through an orderly and thorough investigation such as this.

1. Discussing what the children wished to learn from a film.

2. Showing the film.

3. Conversation period in which facts learned from the film were discussed.

4. Reshowing the film.

Because we wished the children to have general concepts of the farm, we presented the films *Farm Animals* and *Animals of the Farm* at the beginning of our study. Other films* were used as class need was developed in the discussions indicated by the questions previously listed. In developing this unit with different classes, no definite order of use for a series of films is maintained but each film is introduced when class discussion makes it appropriate.

The early showing of the first two films gave the children an over-all concept of farms which was valuable not only in further development of this unit, but also aided correlation with other subjects. Specific correlations follow.

Correlation with Daily Activities

(1) Reading

The showing of all of our farm films motivated the children to do better reading. They became interested in comparing and associating pictures found in books with scenes from the films. Picture books were shared by small groups. Some books contained familiar words so they were able to read to each other. Their heading vocabularies were increased for they learned the names of animals, poultry, grains, vegetables, fruits, berries, farm activities, implements and buildings. A list of farm words was compiled and printed on a large chart. Word meanings were clarified such as root, store

(storing of grain), tractor and others. Short stories about the films were made into charts which were read and re-read. Pictures for these charts and a large poster were painted.

(2) Art

Because of the opportunity of viewing animals, parts of animals, and animals in motion through the use of films, the children were motivated to paint and draw more accurate, interesting, colorful pictures. Visual images were retained and then used in these drawings. Farm scenes were remembered and so helped the children to give balance to their pictures.

(3) Literature

Oral expression was spontaneous and interesting. Scenes, such as the feeding of the chickens and driving home the cows, were dramatized. The films recalled to the minds of some children experiences of their own and enabled them to share with others more vividly, facts that they had learned. One child expressed a desire to make up farm poems. Other individuals contributed rhymes of their own. Such composite poems as these were written.

"We saw a mother cow and her calf,
His legs were so wobbly we had to laugh."

"I didn't know what it was all about,
I've never seen a pig root with his snout."

"Why does the farmer grow wheat?
So we can have good bread to eat."

"Once the farmer worked all day
Bringing in a load of hay;
Now he doesn't 'haf ter'
Because he has a tractor."

"You'll give us bacon and pork
chops too."

Your coat will make us a leather shoe."

(Which provided an opportunity to explain that shoes are made from hides of cows.)

(4) Music

One of the films had sound effects that interested the children. They wished to imitate the sounds the animals made, and these sounds were made into little songs—songs which the children created out of their new "film gained" experiences.

Correlation with Succeeding Units

The study of pets and animals of the zoo evolved from our study of the farm. Dogs, cats, lambs, pigs and sometimes chickens were found to be farm pets. One child said, "We have pets, too, but they are not the same as the farm pets. Let's talk about our pets." The film *Care of Pets* was then shown and we were definitely launched on our next unit, "Pets".

Before this unit was finished, interest in wild animals had begun. To link this study of "Pets" to "Animals of the Zoo" we used the films *The Cow and Its Relatives* and *The Horse and Its Relatives*. These will be followed later by the films *Animals of the Zoo*, *Black Bear Twins*, *Bruins Make Mischief* and *How Nature Protects Animals*.

This study of zoo animals will lead naturally into a spring unit on the circus at which time *Here Comes the Circus*, *Elephants* and other films will be used.

Truly, "our world" is being revealed to us through films and filmstrips, films and filmstrips carefully selected and used to bring us experiences out of which to create. ●

★

Primary grade children learn about farm life in their social studies: a scene from "Bringing the World to the Classroom" an EB Film audio-visual demonstration of the value of these modern teaching tools in the curriculum.

★



* *Farm Animals* is an Encyclopaedia Britannica Film; other films mentioned on these pages are available from Coronet, Official Films, Frith Films, SVE, United World Films, and Young America Films. (see Primary Issue of See & Hear bibliography).



This group of children is learning basic addition combinations and facts through experiences with objects.



These little Nisei boys in a typical Los Angeles County school classroom are learning to construct an auto ferry.

The Primary Child's World and AUDIO-VISUAL MATERIALS

A Living, Learning Environment for Every Child

LEARNING THROUGH experience makes education thrilling and significant for children in their first years in school. Yet while first-hand learning is best in developing most concepts, there remain many instances because of the limitations of time and place, where learning must be vicarious. *Then, audio-visual materials provide the nearest approach to real experience.*

Experience in his home is the child's first teacher. He finds out for himself that the kitten can scratch and that the heater can burn. In the neighborhood around his home he gains more information directly. Play, an important part of all of his activities, is his chief method of expression. His play is absorbing and seems essential to good mental health.

When the child enters school, his horizons are broadened. As he brings only his individual background of experience, he needs many common experiences, both real and vicarious, with his classmates, to continue his growth. Thus the school provides a model home and play house in which chil-

by **Helen Rachford**
Director, Division of Audio-Visual
Education, Los Angeles County Schools
with pictures by
Grace Adams, Photographer
and Supervisor of Instruction
Division of Elementary Education
Los Angeles County Schools
* * *

children may continue their experiences—together!

What Kinds of Audio-Visual Materials Are Most Effective?

Instructional materials, in the broadest sense of the term, which fit into the child's pattern of life, are varied and available everywhere. These materials are important because of the information they give and also because they open other avenues of expression through construction, creative writing, drawing, reading, rhythms, and songs. For example, experiences in construction help boys and girls to clarify ideas and to extend their learnings. *Audio-visual materials as an integral part of teaching keep the program from becoming book-centered.*

Children respond to concrete ob-

jects during their learning experiences. In the arithmetic lesson, the use of objects such as quart, pint, half-pint bottles, or cartons to look at, handle, and compare the amounts of liquid they hold gives exact and real meanings and increases common understanding. Basic arithmetic facts learned from real experiencing allow the children to really understand the number processes.

Taking care of animals—a hen, rabbit or hamster—keeping them clean, feeding them, breeding them, and charting periods of incubation provides opportunity for more direct experience. Most children gain a great deal of confidence and satisfaction through caring for animals or poultry. To care for, feed and play with his hamster is to understand. Later reading about pets will be undertaken with high purpose and ease of association—the symbol for the idea!

We Explore the Community

Another of the aims of the school is to help the child understand the community he lives in. Obviously, *the best method of learning* (CONTINUED ON THE NEXT PAGE)

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Primary Child's World:

(CONTINUED FROM PRECEDING PAGE)
 about the community is to go into it. Walks around the neighborhood to look at animals and plants in parks or gardens, to observe growth changes and seasonal changes, and to see pets acquaint the children with their environment. Trips to explore the nearby store, visit the fire department or like this we go to the "post office" even though today it has taken wing, tend to mold group feeling because they give a common experience out of which sharing and growth result.

And what is the purpose of all these first hand learning opportunities — opportunities to go in small groups away from the school, out into the community, to see, to observe, to experience? Certainly the most readily thought of purpose is to provide a wide background of reading readiness activities, but there are secondary, if not higher purposes to be served—namely, those which bring experiencing to its true outlet via the child's imaginative creative urge.

These young children of primary grade level have not only experienced the opportunity of observing the fishing boats in the harbor, but now have been asked to create their impressions—not necessarily in speaking, discussion or other forms of communication, but, in this case, through artistic expression, through manipulating crayons, charcoal or other drawing materials.

These two young children—little Neisi boys—are constructing an auto ferry. Have they created this out of some mysterious fund of information or imagination? No. Their ideas have been expressed as the result of their opportunity to see these things exist in their community to observe carefully, then to re-create their ideas—each according to his own creative imagination—back in his classroom workshop.

Selecting and Placing Pictures

Reproductions of the old masters, of contemporary artists, and photographic study prints tie into the children's units of work. Some of these pictures, mounted attractively and placed on the eye level of the children during their stu-

dy, are selected to point up the lesson. Others are used for room environment, to create an atmosphere which reflects the beauty of our culture; thus, they serve as an indirect method of teaching. Alert teachers will have their own picture files. Children whose backgrounds have been permeated with beautiful pictures, slides, films, and visual impressions from field trips express themselves creatively.

Utilizing Films, Filmstrips, Slides

Films about wild life, about children—particularly in other parts of the nation and of the world, stimulate thought, concentrate attention and begin to help the child understand his place in the world. Films are valuable for building reading readiness because they add to the child's fund of information and bring meaning to what he reads.

With filmstrips and slides, the teacher has the advantage of controlling the pace, talking as the pictures are shown, and of encouraging the children to talk. Young children are generally credulous about what they hear and see. They

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tend to react intensely and spontaneously. Their backgrounds, as with older children, condition the intensity of the reactions irrespective of whether the new experience is real or vicarious.

Listening to Recordings and School Broadcasts

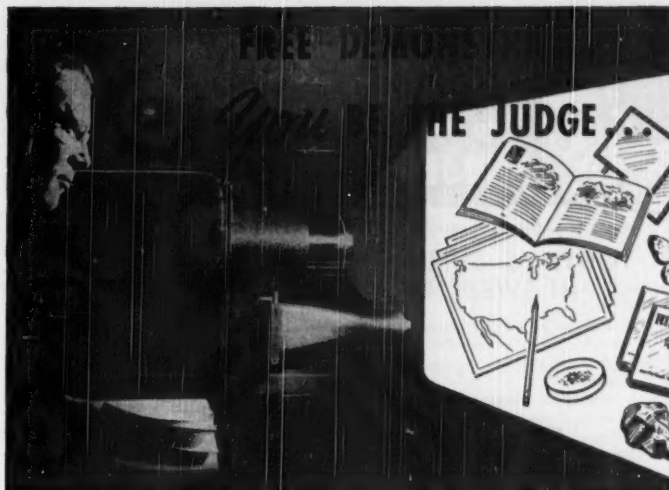
Listening to stories told by the teacher, recorded, or heard over the air is fun. Youngsters enjoy the beauty of poetry and the sounds of the music and of the words. They will listen to musical selections which seem to be far beyond their level of maturity, as Bach and Brahms, if listening time is provided. They enjoy hearing the same song or story over and over again.

The advantages of using audio-visual materials at the primary level are much the same as those at other levels. Audio-Visual materials carry meaning because they are real and tangible; they serve both to arrest and hold attention and to stimulate creativity. Good teaching involves using all audio and visual experiencing smoothly and with purpose—with the attention of the learners on the lesson rather than on the methods or media. Fortunately, the range of materials from the tiniest seed or smallest shell to the teaching film is exciting and unlimited—and all of these materials of instruction should and must be provided to all the children who come into our schools if we as teachers are to accomplish our goal—to truly prepare our children and our youth of today for the great world of tomorrow!

Atomic Energy and American Flag Series Added to SVE Film Library

♦ The Society for Visual Education, Chicago, announces the addition of ten new filmstrips for national distribution via its filmstrip library. These include an atomic energy series of two color strips with manual, three new color filmstrips with captions comprising the *Story of the American Flag Series*, and five strips added to the primary reading series produced in cooperation with Row, Peterson and Company.

The atomic energy filmstrips consist of *Let's Look at the Atom*, 53 frames, and *The Atom at Work*, 50 frames, produced by the Council of



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Atomic Implications, Inc., University of Southern California, Los Angeles. The scientific principles of the atomic theory are explained simply in the first film, while the other points out some of the more important peace-time applications of atomic energy.

Titles of the *Story of the American Flag Series* include *The Flag is Born*, 27 frames, *The Flag Develops*, 27 frames, and *How to Honor and Display the Flag*, 24 frames. These films, produced by Filmfax Productions, New York, trace the history of America through its flags from the time of the Vikings to the birth of the United

States, also showing the various flags which have flown over this country since the Declaration of Independence.

The black and white filmstrips in the *Alice and Jerry Reading Series*, which now totals 14 filmstrips, are designed to stimulate language development and to build a background of meanings for the stories of the Alice and Jerry readers. The titles include *High On the Hill*, 35 frames, *Day In and Day Out*, 45 frames, *Singing Wheels*, Parts I and II, each 45 frames, and *Engine Whistles*, 45 frames.



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Minnesota Education Department Pioneers in Use of Tape Recordings

♦ Magnetic tape recording is the latest thing in audio-visual education, and the Minnesota Department of Education, Minneapolis, is pioneering in its use. To help disseminate worthwhile educational programs which have been recorded on tape, the department has established a central library of recordings and a system for distributing them to schools throughout Minnesota.

In the schools of Minnesota, teachers may now choose tape recorded radio programs which will be adaptable to their teaching plans simply by selecting them from the long, classified mimeographed list entitled "Tapes for Teaching" which is distributed by the Department. The list is kept growing continually, and teachers are invited to suggest new types of programs that they would consider worthwhile. The list already includes such subject headings as Agriculture, Conservation, English-Speech-Drama, Health, History, Music and Science.

For teachers who do not yet understand the principles of tape recording and how the new medium can best be used in the school, a booklet entitled "How Tape Recording Simplifies Teaching" has been prepared by the Minnesota Mining & Mfg. Co., St. Paul, makers of "Scotch" magnetic recording tape. It explains very simply that magnetic tape recordings are made by speaking into a microphone which transmits sound in the form of electrical impulses through a magnet in contact with a metallic tape. Since the sound impulses are of varying intensity, the metallic surface of the tape becomes magnetized with a pattern which retains the electrical impulses of the sound. These impulse patterns can then be transferred back to sound through the speaker.

One of the most interesting and useful features of this method of recording is that the sound patterns on the tape can be "erased" and the tape used again and again for new recordings. This is done by applying a high frequency magnetic field to the tape by means of an erase head similar to the recording head. This signal is not heard because it is of too high a frequency for reception by the human ear.

The outstanding features about

tape recording which make it especially desirable for classroom use are the facts that the tapes are not as fragile as disc records, they give no surface sound, they can be erased and reused, and they can be edited simply by snipping and splicing. Certain portions may be played and re-played without weakening or destroying the fidelity of the recording, for the whole thing is done by electronic impulses, with nothing harming the tape surface.

A few of the uses for tape recordings recommended by the booklet include recording of speeches and drama rehearsals for critical playbacks, recording of scripts done by writing classes to judge their dramatic effect, correction of speech defects, and speed dictation drill for shorthand classes. Other worthwhile uses are also explained.

Manufacturers are working constantly to improve the tape recording process, and the Minnesota Department of Education is pioneering in its use; thus, a new thread is being woven into the complex pattern of the audio-visual tapestry of modern education.



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Epics of History:

(CONTINUED FROM PAGE TEN)

time it decided to select film material for use in the teaching of world history. Various feature pictures were discussed. At the next meeting in April, definite footage was excerpted with which Mr. Braslin made a rough cut work-print. More and more excerpts were selected in time and the sound tracks for each were re-recorded.

The committee had completed two movies and were in the final stages of two more when the annual meeting took place in the following November. One film, *The House of Rothschild*, was sent to St. Louis for experimental classroom use. The other films were *Marc Antony of Rome*, *Conquest* (Napoleon's advance on Moscow and his retreat), and *The Crusades*.

During the year 1948, the committee put together *Winning Our Independence* from *The Howards of Virginia* (based on the book, *Tree of Liberty*.) From *Tennessee Johnson* was made a subject called *Johnson and Reconstruction* which explains vividly the place of Andrew Johnson in American history.

The Twentieth Century-Fox feature, *Brigham Young*, provided footage for *Driven Westward*; and *Drums Along the Mohawk* visualized the Revolution in New York state at Fort Stanwix.

By now the use of feature picture footage in this way had become an accepted fact, thanks to the foresight, countless discussions, and problem-hurdling of the National Council's Audio-Visual Committee.

Last year at the annual N.C.S.S. November meeting, an excerpted version of *Oxbow Incident* called *Due Process of Law* was premiered by showing it to a student group. The reaction was splendid. Commented one student, "I don't know all of the things I got out of it, but I do know that, as long as I live, I never want to be a member of a mob."

A recent excerpt production called *Justice Under the Law* taken from Louis de Rochemont's *Boomerang* contains legal subject matter that might well attract professional classes in law schools as well as the high

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Brings home to your students the hopes, fears, domestic problems of people like themselves all around the globe. A valuable background for closer human knowledge of our world neighbors.

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school social study classes. The story is reputedly taken from the life of former Attorney General Homer S. Cummings.

Plans for this year include studying the possibility of acquiring inspirational footage from feature films for use in motivating vocational selection. Negotiation also is under way with a family life group to make excerpted subjects on the problems of family life.

Today the titles mentioned in this summary are available for rental at practically all the educational film

libraries of America. Through these titles and those to come, the realities, the social problems and events of our country will be dramatically portrayed, thus helping to properly form the attitudes and ideals of our growing citizens. ●

Art Treasures to be Filmed

◆ A motion picture based on the famous Habsburg art treasures, which have been displayed recently in the National Gallery at Washington, D.C., will soon be released by Regency Productions, Inc., New York.



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THE NEW FILMS

(CONTINUED FROM PAGE EIGHT)

Our Country's Health (1½ reels, snd and color); *U. S. Defense Against Foreign Plague* (1 reel, snd and color); and *The Longshoreman* (1 reel, snd and color). A very complete bulletin describing these subjects is available from Frith Films at 1816 N. Highland, Hollywood, California.

New Johnson-Hunt Subjects

◆ From the West Coast, too, comes announcement of two new Johnson-Hunt social studies' Films: *The Pacific Coast of Mexico-Baja California* and *The Pacific Coast of Mexico - The Mainland*. Another film *Purse Seining* describes this type of commercial fishing.

SVE Social Studies Filmstrips

◆ Filmstrips from the Society for Visual Education, Inc. (now located in a handsome new headquarters building at 1345 Diversey Parkway in complete new SVE catalog now available. The Social Studies area is one of most complete in this very extensive library collection.

Young America Filmstrip Series

◆ There are also the new Young America filmstrips for geography and other social studies classes, released this month under the general title *Products and Industries Series, Set No. 1*. The set includes *How We Get Our Iron and Steel* (40 frames); *How We Get Our Copper* (42); *How We Get Our Cotton* (44); *How We Get Our Rubber* (46); *How We Get Our Coal* (41); and *How We Get Our Aluminum* (46).

Improved Filmstrip Unit Announced

◆ An improved indexing and filing feature for the MF-6 filmstrip storage cabinet made by Neumade Products Corp., New York, has been announced recently.

Shown at the February NEA Convention at Atlantic City, the improved cabinet is offered by the com-

COLOR SLIDES—Largest selection of western scenes and nature subjects. Forty cents each with discounts. Sent on approval. Write for lists.

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JOHN C. KENNAN

pany at no increase in price. It has become a standard item for bulk filmstrip storage.

Kennan Named SVE Sales Head

◆ JOHN C. KENNAN, former staff member of the University of Chicago and director of the Evans Scholars Foundation, has been named vice-president and director of sales for the SOCIETY FOR VISUAL EDUCATION, INC. Kennan's appointment was revealed last month by William H. Garvey, Jr., SVE president.

Ford Sponsors Industrial Arts Awards for Jr., Sr. High Schools

◆ The national industrial arts awards program for junior and senior high school students which was begun by Scholastic Magazine three years ago, will now be administered by the Ford Motor Co., and will be known as the "Ford Motor Company Industrial Arts Awards."

Cash awards for outstanding workmanship and design in wood work, metal work, mechanical drawing, printing, model making, plastics, machine shop and electrical work will be increased over amounts granted previously. Entries for the awards include seventh through twelfth grade class projects made in the industrial arts and vocational classes in all schools.

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□ **ALLIED INDEPENDENT PRODUCERS**, Master Catalog, including five member producers (Academy, Arthur Barr, Bailey Films, Paul Hoefler Productions, and Johnson-Hunt Productions). Write AIP at 2044 N. Berendo Street, Los Angeles 27, California.

□ **BRITISH INFORMATION SERVICES**, new catalog of British official films available from BIS, British Consulate and numerous commercial depositories throughout the U.S. Lists 100 current titles with brief synopsis of each. Address Film Officer, British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

□ **CORONET FILMS**, Catalog Supplement, available February, 1950, includes all Coronet films not previously listed in the annual catalog issued last year. Write Coronet Instructional Films, Coronet Bldg., Chicago 1, Illinois.

□ **MARCH OF TIME**, FORUM FILMS, new brochure lists 10 current films. Write M of T, Forum Films at 360 Lexington Avenue, New York 17, N. Y.

□ **SOCIETY FOR VISUAL EDUCATION**, new Master Catalog, listing the complete SVE libraries of filmstrips, also equipment. Write SVE at 1345 Diversey Parkway, Chicago 14.

New Educational Recorder Announced by Brush Development

◆ A new type of magnetic tape recorder has been especially designed and engineered for educational use by the Brush Development Co., Cleveland. Known as the Educational Model Soundmirror, it was developed to incorporate low price and quality in a portable unit for the schoolroom.

Special features of this model are its light weight and affixed handles for easy carrying and its low wattage which gives it adequate power for classroom use, yet obviates the need for a separate amplifier. A panel on

the back permits plugging in connections for radio input, microphone input and external speaker output without removing the back.

Magnetic Sound on Film Provides New Tool for Visual Education

◆ The use of magnetic sound-on-film is producing a new instructional tool in visual education, permitting teachers to "tailor make" their films exactly as they want them, according to Marvin Camras, physicist in charge of magnetic recording research at Armour Research Foundation, Illinois Institute of Technology.

Not only can sound be produced cheaply, but it can be kept up to date by easy revision, he said. Instructors can now make their own films, where before, perhaps the film could not be produced at all because of high recording costs.

The Armour foundation recently received the U.S. Camera Achievement Award for its "outstanding contribution to motion picture photography, amateur and professional," by its achievements in developing magnetic sound for 8mm and 16mm motion pictures. The foundation has 38 magnetic recording patents and has applied for 87 more. Many of these pertain to the use of magnetic sound for motion pictures.

Ampex Promotes T. Kevin Mallen

◆ T. Kevin Mallen was recently made general manager of the Ampex Electric Corp., manufacturers of the Ampex magnetic tape recorder. He had formerly been vice-president of the firm.

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"How to Judge Facts"

(CONTINUED FROM PAGE 24)

couldn't buy a new gymnasium they couldn't buy a new projector.

Clark: There were three analogies in that. There's one Ted mentioned and then there's one about the movie being run commercially and in a school room — there's a great difference between the costs.

Haefner: That was the most misused one!

Helen: The \$700 a month cost was for commercial projection. In the classroom the teacher does the projection. You wouldn't have that cost. You can't compare the two.

Haefner: Very good.

Student: The "writer" didn't think the school needed a projector because he thought it was for entertainment.

Haefner: Another important thing that was brought out in the film?

Lucy: Sometimes the words you use in your reasoning have double meaning.

Haefner: What was the example in the film?

Student: He was using the same words that describe two things that couldn't be put in the same class!

Helen: The word "afford." It's the same word, but different meanings can be put to it by different people.

Student: Yes, a thousand dollars sounds a lot different to me than to a millionaire like John Rockefeller.

Student: On the same line of thinking. "Expenses" means different things to different people.

Lucy: Take the word "luxury." Some people think a car is a luxury, but other people think it's a necessity.

Haefner: Yes — Democracy is one word, but does democracy mean to the working man the same thing as it does to the man who hires labor?

(Discussion continues and constant clarifying references are made to the film experience.)

Haefner: Let's see if we can take some illustrations from everyday life that you're probably apt to run into and study the relation of facts and impressions sought. I have prepared slides of several advertisements. Let's look at a few and study them. Here is a soap ad taken from a newspaper. What I want you to do is to apply irrelevant facts, analogy, assumption, platitude, double meaning together

with any others that we have mentioned and analyze this ad.

Phyllis: Well, they are trying to influence our thinking instead of appeal to certain things that people are already interested in — in this case a bathing beauty.

Fred: They want to hypnotize you by repetition so you go buy that size and kind of soap.

Haefner: Do you see any irrelevant facts here?

Student reads: "Lots of lather to make you lovelier." There's no connection between the beautiful girl and lots of lather to make you more beautiful.

Haefner: Why is it there? Actually that is an irrelevant point, isn't it? (Discussion continues)

Lois: They're assuming that this girl could never get married unless she used ———. Etc.

Haefner: (As class period ends) Now let's look at tomorrow's assignment. What are some other lines of investigation we can do?

Helen: We could go on and study advertising in magazines and how it affects us.

Lucy: Well, maybe we could find out how advertising in other fields, such as movies, radios, affects our thinking!

Claude: We could check through newspapers and see how editorials try to influence us.

Haefner: Yes — and now what are some of the things we have done today that we'll want to be doing every day in our thinking?

Student: Well, you wouldn't want to rush headlong to conclusions. Let's think it over before jumping at conclusions.

Student: We'll want to check through those things we're told before making up our minds.

Student: Let's sit down and concen-

trate on the real and leading facts of new ideas we're studying.

Haefner: In other words if we will give some thought to finding the facts and being on the alert in judging facts, we'll try to come out with better answers! What we want to do is start being on the alert always to what you hear over the radio, what you hear at the dinner table, what you hear from your fellow friends. We'll look for facts, for false assumptions, for good and bad analogies, for generalized words with double meaning, for platitudes. That's the job we've got to do! When we come to a study of something like "Labor versus Capital" in our class then we'll have a basis for checking up whether this or that idea is true — whether the information is factual or false. As citizens, this is one of our big responsibilities.

* * *

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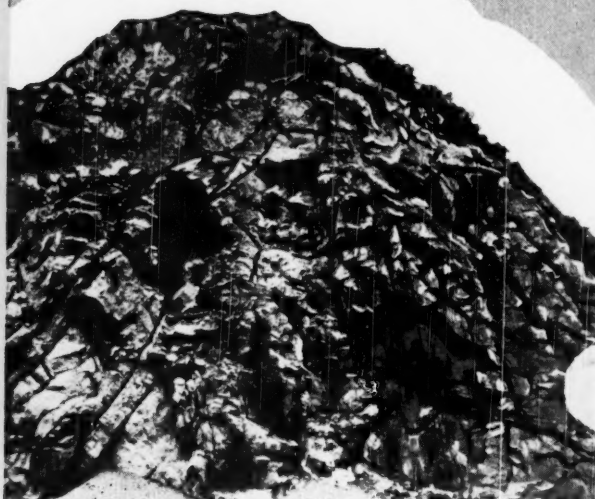
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